Street Photography: a historical view

1. From classic to modern Street Photography

Street Photography is about people, urban spaces and sometimes decisive moments.

Street Photography takes place in public urban spaces. Street photos show snapshots of people and architecture and describe *milieus*. Since architecture creates the spaces in which people move and meet, architecture is a fundamental part of Street Photography.

This is the classic approach of Street Photography, developed by Edward Steichen and Eugène Atget, among others, which focuses on urban views. The overall atmosphere of the photographs as well as the power of the surreal are therefore of high importance in classical Street Photography.

New Street Photography from Hamburg (Germany)

This way of working contrasts with the approaches of the new Street Photography, which was influenced by Henri Cartier-Bresson and Robert Frank. These photographers had access to small and lightweight cameras for the first time. Therefore, it was obvious that the hitherto common approach was expanded to include the human component, or rather, that people were moved into the focus of the images.

More Examples of Street Photography can be found here:

https://streetwise.photography/project-category/street-photography

2. Contemeporary Landscape Photography (or Urban Phottography)

Urban initially stands for a certain degree of built density and various functions of human life, such as living, working, recreation and transportation. The urban city is both a stage and an object of social conflict and often has a dark side - anonymity, strangeness, and danger. Ultimately, urbanity is the result of social processes.

In Urban Photography, which has its roots in classical Street Photography, people and the environment are interwoven. In this respect, urban photography is a contribution to the debate on the documentation of contemporary ways of life in a psychological, ecological and architectural sense.

Urban Photography from Frankfurt (Germany)

This approach attempted to strike a compromise between the urge to show humanity's presence and interference in the landscape and the goal to depict formal beauty.

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